University of Gdańsk

Subject card

Subject name and code	Short Story/Creative Writing, PG_00205054						
Field of study	American Studies						
Date of commencement of studies	October 2025		Academic year of realisation of subject		2026/2027		
Education level	Bachelor's studies		Subject group		Obligatory subject group in the field of study Optional subject group		
Mode of study	full-time studies		Mode of delivery		at the university		
Year of study	2		Language of instruction		English		
Semester of study	4		ECTS credits		2.0		
Learning profile	academic		Assessment form		credit		
Conducting unit							
Name and surname of lecturer (lecturers)	Subject supervisor		dr hab. Izabela Morska, prof. UG				
	Teachers						
Lesson types	Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	Number of study hours	0.0	30.0	0.0	0.0	0.0	30
	E-learning hours included: 0.0						
Learning activity and number of study hours	Learning activity	Participation in didactic classes included in study plan		Participation in consultation hours		Self-study	SUM
	Number of study hours	30		2.0		18.0	50
Subject objectives	The aim of this course is to develop creative writing skills through close reading of short fiction and analysis of its narrative mechanics. Students will practice deliberate stylistic, structural, and point-of-view choices while producing original work inspired by the texts we study. The course encourages a deeper understanding of the writing process and fosters lively, thoughtful discussion of literature and craft. A central component is sharing one's own writing and engaging in constructive conversation about technique.						

<table>
<tr><td>Learning outcomes</td><td>
<table>
<tr><th>Course outcome</th><th>Subject outcome</th><th>Method of verification</th></tr>
<tr><td>[AMERL3_U06] Able to communicate orally and in writing on issues related to American and British culture and literature, using specialized terminology in cultural and religious studies and literary studies.</td><td>The student develops the ability to communicate clearly about American and British literature and culture, using precise and creatively informed language. They can produce concise analyses and comments on assigned texts, drawing on terminology related to writing and narrative craft. Their spoken and written work integrates critical insight with creative practice.</td><td>[SU1] oral statement/conversation/ discussion
[SU3] text preparation/written work</td></tr>
<tr><td>[AMERL3_U04] is able to analyze and interpret works of American literature, taking into account their cultural contexts, using concepts and methods from literary studies.</td><td>The student is able to analyze and interpret short works of American literature with attention to their cultural and historical contexts. They apply key literary concepts and methods to discuss style, narrative choices, structure, and thematic concerns in the texts studied. The student can formulate well-supported interpretations, integrating critical reflection with creative practice and informed craft decisions.</td><td>[SU1] oral statement/conversation/ discussion
[SU3] text preparation/written work</td></tr>
<tr><td>[AMERL3_W08] Has advanced detailed knowledge of selected issues in American and British literature.</td><td>The student acquires advanced knowledge of selected issues in American and British literature through close reading of short fiction and analysis of its stylistic and narrative features. They can identify and discuss key elements of literary construction—such as point of view, tone, narrative structure, and the handling of time. The student demonstrates the ability to interpret and critically engage with works by American and British authors, integrating theoretical understanding with the practice of creative writing.</td><td>[SW1] oral statement/ conversation/discussion
[SW3] text preparation/written work</td></tr>
<tr><td>[AMERL3_W06] Has advanced knowledge of the basic conceptual and terminological apparatus of literary studies applicable to the study of American literature.</td><td>The student becomes familiar with essential concepts and analytical tools used in discussing short literary forms. They can identify elements of style, narrative, and structure, applying them both in interpretation and in their own creative work. They gain confidence in using terminology relevant to writing and prose analysis.</td><td>[SW1] oral statement/ conversation/discussion
[SW3] text preparation/written work</td></tr>
<tr><td>[AMERL3_K01] is ready to critically evaluate his knowledge and skills, especially in American cultural and literary studies, as well as the basic contextual knowledge of American studies concerning history, social sciences, geography, linguistics and art and English.</td><td>The student is able to critically assess their own writing and interpretive skills, treating self-reflection as an integral part of the creative process. They strengthen communication abilities through active participation in discussions and collaborative work in pairs and small groups. The student learns to respond constructively to peer feedback and to articulate thoughtful comments on both assigned texts and their own creative work.</td><td>[SK1] oral statement/conversation/ discussion
[SK3] text preparation/written work
[SK8] observation of student's independent or team work</td></tr>
</table>
</td></tr>
<tr><td>Subject contents</td><td>The course includes reading short stories, novel excerpts, and theoretical texts on style, narrative craft, and the art of prose. Students analyze selected works with attention to structure, tone, point of view, narrative time, and form, and then produce original writing inspired by the readings. A central component of the course is workshop practice: sharing new work, collaborating in pairs and small groups, giving and receiving feedback, and discussing craft issues. The course also introduces key writing guides and a range of classic and contemporary texts by American and Anglophone authors.</td></tr>
<tr><td>Prerequisites and co-requisites</td><td>Attendance is mandatory. Individual study arrangements do not exempt students from this requirement.</td></tr>
</table>

Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	1-page craft responses (max 5 in semester)	51.0%	40.0%
	4-5-page final submission	51.0%	20.0%
	2-page creative responses (max 5 in semester)	51.0%	40.0%

Recommended reading	Basic literature	*The Oxford Book of American Short Stories*, edited by Joyce Carol Oates, Oxford University Press, 1992. (BHum) Ursula K. Le Guin, *Steering the Craft: Exercises and Discussions on Story Writing for the Lone Navigator or the Mutinous Crew*. Portland, The Eight Mountain Press 1998. (BHum) Virginia Tufte, *Artful Sentences: Syntax as Style*, Cheshire, Graphics Press 2006. (BHum) Stone, Nyren, *The Longman Guide to Intermediate and Advanced Fiction Writing,* 2007 (PDF) Short Stories: Opowiadania: Zitkala-Ša, “The Country of Red Apples” and “The Cutting of My Long Hair" https://www.gutenberg.org/cache/epub/10376/pg10376.html Sterling HolyWhiteMountain, “Featherweight” https://www.newyorker.com/magazine/2021/04/05/featherweight Chimamanda Ngozi Adichie, “Cell One” https://www.newyorker.com/magazine/2007/01/29/cell-one Souvankham Thammavongsa, “Good Looking” https://www.newyorker.com/magazine/2021/03/01/good-looking Leonora Carrington, “The Debutante”https://biblioklept.org/2014/01/05/the-debutante-a-short-story-by-leonora-carrington/ Julio Cortazar, "Graffiti" https://nezua.tumblr.com/post/27195823766/graffiti-by-julio-cortazar Roberto Bolaño, "Phone Calls" https://tirchhispelling.wordpress.com/2012/04/26/phone-calls-by-roberto-bolano-3/ Joyce Carole Oates, “Where Are You Going, Where Have You Been” (PDF) Lauren Groff, *Wind* https://www.newyorker.com/magazine/2021/02/01/the-wind Donald Barthelme, “The School” https://glasshaffull.weebly.com/uploads/4/6/7/6/46767003/barthelme--theschool.pdf Patricia Highsmith, “Ming” http://ayapasuprep.weebly.com/uploads/2/1/9/6/21967966/highsmith_-_mings_biggest_prey.pdf Jamaica Kinkaid, “Girl” https://www.newyorker.com/magazine/1978/06/26/girl Sheila Heti, “My Life is a Joke” https://www.newyorker.com/magazine/2015/05/11/my-life-is-a-joke Alice Munro, “Free Radicals” https://www.newyorker.com/magazine/

		2008/02/11/free-radicals-2 David Sedaris, “Untamed” https://www.newyorker.com/culture/culture-desk/untamed-animal-friends Hilary Mantel, “The Heart Fails without Warning” https://www.theguardian.com/books/2009/oct/10/hilary-mantel-booker-short-story Ernest Hemingway, “A Clean Well-Lighted Place" (*The Oxford Book*) F. Scott Fitzgerald, “An Alcoholic Case” (*The Oxford Book*) Edgar Allan Poe, “The Tell-Tale Heart” https://www.poemuseum.org/the-tell-tale-heart Charlotte Perkins Gilman, “The Yellow Wallpaper” http://www.gutenberg.org/files/1952/1952-h/1952-h.htm Ursula Le Guin “She Unnames Them” (PDF)
	Supplementary literature	Stone, Nyren, *The Longman Guide to Intermediate and Advanced Fiction Writing* Steven King, *On Writing; A Memoir of the Craft* *Christopher Vogler, The Writer’s Journey*
	eResources addresses	

Example issues/ example questions/ tasks being completed	**Point of View**: How does the story change when shifting from first-person to third-person narration? **Voice**: What makes a narrative voice trustworthy, distinctive, or ironic? **Dialogue**: How do we craft dialogue that sounds natural while advancing the story? **Narrative Time**: What effect does present tense create compared to past tense? **Mood and Atmosphere**: How can word choice and sentence rhythm shape tension or melancholy? **Reliable vs. Unreliable Narrator**: How can a writer subtly signal that the narrator may not be telling the whole truth? **Creative Exercises**: • Rewrite a short scene from a different point of view. • Create a dialogue that reveals conflict without naming it directly. • Write a short piece inspired by one of the assigned readings. **Pair and Group Work**: • Collaborative close reading of a short passage. • Peer feedback on workshop drafts. • Group discussion of alternative narrative strategies. **Original texts and insights required:** Plagiarism is the stealing of another person's writing and passing it off as your own. Intentional plagiarism includes the verbatim lifting of whole sentences, paragraphs, or sections of published writing and pasting this into your essay without giving proper citation to author and source. Plagiarism of ideas means lifting or paraphrasing somebody else's ideas without acknowledging the source. In accordance with the university regulations PLAGIARISM IS NOT ALLOWED. Essays and reading responses plagiarized from the internet are easily recognizable because they sound FALSE. Students become tempted to plagiarize when they are desperate for ideas or uncertain about their own writing skills. Learn to trust your own judgment and understanding. The purpose of the reading responses, craft responses, and in-class discussions is to help you stimulate and develop your own creativity and critical thinking abilities.
Work placement	Not applicable

Document generated electronically. Does not require a seal or signature.